Movies and Radio Challenge Old Standards

SIDONIE MATSNER GRUENBERG

A CAREFULLY brought up twelve-year-old girl was invited to an afternoon party which was to include a visit to a musical show. As the hostess was presumably a woman of taste and discretion, the invitation was accepted. The girl liked the show. When her mother asked for further particulars she explained, "It was about the private life of chorus girls. And it *was* a little vulgar."

The mother caught her breath, but managed to say, as casually as she could, "I am glad you know the difference."

A few hours later the girl came back with a perplexity, which she expressed in this broad statement, "If one knows the difference, then it doesn't matter what one hears or sees." The mother had to admit the general principle, but was put to it to explain a very important qualification—one's sensibilities may become blunted; one's discernments may become less discriminating; and then one no longer "knows the difference."

This is as true of adults as it is of children. And parents accept it as part of their responsibility, in exercising—as they still do—some discretion or choice as to taking young children to various performances, or as to "letting" them go places and see sights. Increasingly, however, the changing forces in modern life have broken through the castle walls of the private home. They are invaded by uninvited voices in ways and in forms that are often very disconcerting. Children are exposed to displays and discoveries among which parents sometimes feel they can make no selection. These bewildering situations call for new examination and testing of old values and rules; they call moreover for new modes of discipline, new controls, new forms of guidance.

Not so long ago it was possible for parents to feel secure when they once got the child inside the house —he could do his "home work," as "school work" is so often called; he could be shielded from distracting interruptions. Today the phone call from a distant friend is more penetrating and more compelling than was shouting over the back fence. The comics insinuate themselves along with the indispensable "news." Everybody goes to whatever movies chance may bring; and our child, if only to keep in touch with everybody, goes too. And now the radio is becoming a universal means of communication from a thousand sources, all focusing on one central point of discharge, the ear of the alert but undiscriminating young listener.

As with every new and hazardous power, the first impulse of frightened parents is to keep the fascinating menace out entirely. They may manage for a time to ignore, to disdain, to disparage, to condemn. Presently, however, they discover that shutting out these new devices shuts out much more than they intend; and eventually it becomes impossible to exclude the rest of the world.

Radio and movies, moreover, cannot be approved or condemned as if they had uniform and permanent virtues or vices. Like the printing press or machine technology, like the arts and the sciences, they exist and they operate without moral prejudice; they are instruments which human beings may use more or less effectively, more or less wisely, more or less destructively. The tool is neither good nor bad; it is for us to use it discriminatingly.

The need is not only for adults to master these tools, to acquire discriminations, but for parents to acquire a new skill in guiding children toward achieving their own tastes and discriminations. It is the same amplifier that brings us, on the one hand, the President's inaugural address, the "international hookup" of important world events, the symphony concert, Einstein's birthday party, excellent entertainment and wholesome humor, and on the other, sketches with

low insinuations, perversions of the human voice divine, distortions of our common language, the cynicism of the cheapest comedy.

It is interesting that parents are sensing their own place and power in the developing life of the community; they are acquiring assurance that their beliefs and desires are important; and with this assurance they are becoming articulate. There are, however, dangers—with many parents all effort may stop when the protest has been made; or they may be satisfied with repressing the enemy; or they may seek to set up a censorship.

Dangers of Censorship

It is hardly safe for parents to censor what is offered to the public on the assumption that any of them already knows what is best for all of us and all of our children, especially as there is obviously a great variety of views as to what actual effects are produced upon children by this or that type of picture, this or that broadcast feature. Almost any item can draw the complete gamut of judgments from *terrible* to *excellent.*

It is true that some children are decidedly upset by a mystery thriller; shall we then declare that such thrillers shall never be broadcast? Some children are decidedly upset or misled by nursery rhymes and fairy tales and by commonplace fiction; we shall nevertheless continue to tell them tales and to teach them to read for themselves.

The problem is new only because the instrument is new; in essence it is almost as old as the art of story telling or of entertainment. When a mother reads to two or more children, the interest is likely to vary, the effect is likely to vary, the immediate or the later emotional response is likely to vary. Children have their preferences and they have their tender spots. The radio and the screen must provide a still wider range—of subjects, treatments, styles, emphases and moods—to supply the mass.

It is not merely that there are varied needs and varied tastes; each individual needs to find out from his own samplings, yes, from his own mistakes and suffering, what is of lasting worth to him. It is indeed the only way to find out. Moreover, while we may properly refuse to dispute about tastes, modern psychology suggests to us that they correspond to something deeper than is commonly assumed. The mystery story that merely thrills one child frightens another into hysterics. The silly story that tries the patience of the adult may fulfill a real need for the child now; but, like other childish things, he will cast it aside in time. For if one's sensibilities may be dulled to what is shocking, they may also be dulled to what is amusing. And aside from the relative value of one or another feature of the entertainment program, the child as well as the parent needs to learn, without acquiring either a sour-grapes inferiority or a condescending superiority, that there are different people with different tastes.

It is possible to tolerate a great deal of what is undoubtedly poor, or worse, and yet help children find progressively better music, entertainment, instruction, drama, whether through the radio or through any other channels that reach the senses and the mind. It is indeed necessary for parents to develop within the home the controls and the discriminations that the wide range of available material demands. The child who "listens in" constantly to all that comes over the air, like the child who is a voracious and omnivorous reader, is not only taking the "bad" along with the "good"; he needs help toward finding a spiritual fare that is better balanced and equally attractive.

There is another significant feature in the present situation. The very people who are producing the films and the broadcast programs, the purveyors of commercialized entertainment, the exhibitors, are themselves, for the most part, parents—just as much concerned, just as solicitous about the welfare of their children as the rest of us, if not always about *children* in general. Many at least can be made to feel that their interests call for an effort to meet the considered wishes of parents in general. As it is, most of them would like to know what other parents prefer, what children prefer and why. It is not a question of some of us telling the rest what should be done; it is a question of all who care giving their thought, their insight and sympathy.

Serving Each and Serving All

We have in the past century brought the public school system in America to the point where we are able to carry it forward in spite of great divergence of views as to what it should try to do and how it should perform its services. Boards of lay people, representing essentially the parents, working with an increasing number and variety of experts, are steadily developing an education that approximates the paradox of serving each and at the same time serving all. The community must learn to work together with the same flexibility in managing these new instruments for amusement, recreation and a broader education.

Increasingly we have to get together, to exchange experiences and interpretations, to question ourselves

as well as one another. Increasingly we have to confer with one another and with various experts, for nobody knows the whole answer. We have to realize that the problem is not merely one of good films or broadcasts against poor ones, good amusements and printed matter against bad. It is one of approximating a little more closely, in amusement as in education, what is best for all concerned.

New devices always bring new problems, since they do not automatically fit into the established modes of living. We have to attend to them, for they will not be ignored; but we must not let them divert us from the remoter goals of our strivings. The new instruments have their immediate uses, but we must not let them dominate us. We have to assimilate them in terms of our own enduring values and the excellencies which we conceive to be the very justification of our existence.

The Specialists "Go to the Movies"

All the methods and techniques known to psychologists and sociologists have been utilized in these cooperative studies soon to be published.

WILLIAM H. SHORT

MORE than four years ago a group of social workers initiated studies of the effects of motion pictures on children and, at their request, a foundation provided funds and organized an educational research committee to carry these into effect. The initiating body, the Motion Picture Research Council, has as its chairman President Emeritus John Grier Hibben of Princeton University, and its three hundred members include Jane Addams, Wesley C. Mitchell, John H. Finley, Arthur J. Todd, Henry Fairfield Osborne, Henry Sloane Coffin, Stephen S. Wise, Edwin R. A. Seligman and Alanson B. Houghton. The Payne Fund financed the project and created the educational research committee that planned the program and made the studies. About twenty leading research professors and assistants from the Universities of Chicago, Iowa State, Ohio State, New York, Columbia, Yale, and Pennsylvania State College make up the Payne Fund Committee.

As research scholars, the members of this committee made or directed the studies. They were commissioned to get the facts without fear or favor, and to follow the trail of fact until it had been found so certainly, so amply, that there could be no reasonable doubt as to the correctness of their findings. About sixty fundamental questions to be answered by the research, framed near the beginning and added to as the work went on, kept the guns on the targets. The research has been in progress for over four years, without any tooting of horns that would attract either friends or enemies to interrupt or interfere. The scientific reports will appear in nine volumes to be published by the Macmillan Company. Several of these, though technical, will be of general interest. A single volume will also summarize the principal findings for the layman.

Not all the conclusions pointed to by this research will be new to thoughtful readers. The social scientist, like the natural scientist, works with better tools than does the layman, with more diligence and continuity, with less prejudice and therefore greater ability to see both sides of a question, and (in this case) in a cooperative alliance with other scientists. Therefore he sees more and in better perspective, understands more and throws new light on old subjects. But he none the less works in the same fields and observes the same phenomena that lie open before the public mind. This brief article, written before the publication of the findings, outlines some of the points of special interest to parents.

An assumption of the research, rather than a finding, accepts the motion picture as here to stay and its art as a tremendous boon to humanity. In itself it is neither moral nor immoral, but becomes one or the other when it is put into use. In this it is exactly like the art of printing, which it both parallels and supplements. The reader of the findings will probably arrive at the conclusion that the film is quite as important as the printed page, at a disadvantage perhaps in recording exact knowledge, but

vastly superior in its appeal to the emotions and therefore in affecting conduct.

The studies show films to have educational advantages or disadvantages, depending on the nature of the film, that will be a surprise even to the enthusiastic advocate of the use of the film in education. What children of different ages, beginning with the second grade, take in when they see theatrical films was measured as against what a group of young university professors and graduate students take in. The youngest children take in 60 per cent as much as adults and the percentage rises rapidly with advancing years. No category of facts escapes them and what they take in they remember better than do the adults and for long periods of time. At the end of one month or even three months they sometimes remember more than on the morning after seeing the picture, a sort of "expanding memory." As this study made more than 20,000 testings upon 3,000 persons and included over 813,000 items of information, it can hardly be mistaken in its conclusions that even a very young child should see nothing in the films that his parents are unwilling he should take in and remember.

Youth's New Outlook on the World

A THIRD important conclusion—perhaps it should be called a revelation—is that the movie theatre is a sort of educational system side by side with our system of public education. This irregular system of education has a generation of children as its devoted pupils. They go as regularly as to the public schools, even if not as many hours a week; and attendance is by choice, not compulsion. Children from five to eight years of age attend on an average twenty-two times a year; boys and girls between eight and nineteen years, an average of once a week. The 31½ per cent of the country's population which is between the ages of five and twenty years, furnishes 37 per cent of the movie audiences. Eleven and a quarter million weekly, or nearly one-sixth of the entire movie audience is under the age of fourteen. This great army of children—*our* children, *all* the children with few exceptions—are every week absorbing the contents of the regular movie curriculum, and remembering it with a completeness far greater than they do the lessons set for them at the public schools. Analyze the contents of the films and you know at once a large portion of the contents of the minds of young America.

While children are entertained by the movies, they do not go to the movies for entertainment in the same sense as do tired and jaded adults. They pay some attention to the film story, but it is not their primary interest; they often either miss or misunderstand the story, though intensely interested in the film. Children often fail to get the moral, or get one quite different from what the adult sees.

The child's primary interest is in incidents. He goes to the movies to enlarge his world. When he first opened his eyes in infancy it was on a world of which he knew nothing at all. His first interest was in the folk ways, or mores, of his own home; he wanted to learn what things are, what they are for, how older people do things. A little later he transferred his interest to the neighborhood, but for a good many years he will be neither a moralist nor a philosopher. He is accumulating the incidents, ideas and ways of doing things out of which he will later build a moral (or immoral) system for himself and a philosophy of life.

In the movies he finds a new, a larger, an entrancingly interesting world which he can observe and from which he can learn. "Where should I learn to love, if not from the movies?" asked a young man of college age. He revealed the chief interest that takes the child to the movies—to learn a thousand interesting things that neither home, neighborhood, nor school has given him a chance to learn. What he sees in the films has as much validity for him as what he has previously seen nearer home.

Why shouldn't it have? It is there on the screen. His experience has not been wide enough to give him knowledge on the basis of which he could deny its truthfulness, even were he disposed to question it—which he isn't. An educated South American gentleman about to visit the United States remarked to a North American friend that he would land at a Pacific port, and then he intended to see "Wildwest." The screen had validity for him, and how much more for the child! An "adult discount" which enables the onlooker at the silver screen to say, "That is not true to life," comes slow and late. The child accepts what he sees on the screen as unquestioningly as the fledgeling takes food from the mother bird.

What are the incidents on the screen that so absorb children's interest? The chances are three out of four that the theme of the picture will deal with love, sex or crime. An analysis of five hundred pictures of the 1920 vintage showed 82 per cent dealing with these major themes; of another five hundred produced in 1925, 79 per cent; of five hundred produced in 1930, 72 per cent. The 9 per cent of the film output in 1930 that dealt with mystery and war, and therefore with both violence and crime, swelled the 72 per cent total so that the love, sex and crime elements were nearly or quite as great as shown by the earlier analyses. Moreover, the romantic love element grew

significantly less with each five years, and the sex and crime elements correspondingly greater. In 115 feature pictures of recent production, taken at random, 307 crimes are attempted and 275 crimes are actually committed, a total of 582. Of these, 54 are murders, 36 holdups and 21 kidnappings.

This slight glimpse into the movie bill of fare—to be more exact, at the curriculum of our movie school—elaborated in greater detail in these studies, shows how totally unsuited it is to the child. What is to be done about it? As it is probably impracticable to make films intended for adults which will also be suitable for children, it would not be strange if American parents and educators should reach the conclusion that they ought to be kept away from them, just as adult books are for the most part; and that children's films should be produced for children, just as juvenile books are produced for them.

What Makes a Movie "Good?"

Studies made at Horace Mann School show what boys and girls like and how a parents' committee keeps them posted on the best films available.

"A LOT of action with some plot and not too much love."

With varying emphasis from one age group to another, this is the recipe for a "good movie" agreed upon by five hundred boys and girls in the Horace Mann High School. The tastes of boys differ somewhat from those of girls, and those of the seventh graders show a still more marked difference from those of the twelfth graders. But even allowing for these age and sex preferences, there is a surprising degree of agreement in movie likes and dislikes. These facts, first reported in 1927 and 1928 by Mary Allen Abbott,* have received further confirmation in later studies also made in Horace Mann School, Teachers College, Columbia University.

"How often do you go to the movies?" was answered by 269 boys and 265 girls. The answers showed that movie attendance of the boys reaches a peak in the ninth grade when 49 per cent go once a week and nearly 20 per cent twice a week or oftener. This falls off a little in the tenth grade and more in the eleventh; but in the twelfth 66 per cent of the boys go once a week or oftener. Movie attendance of the girls reaches a peak in the tenth and eleventh grades, when 51 per cent in each year go once a week or oftener; in the twelfth grade this falls to 40 per cent.

Films best liked by boys and girls and by different grades are equally revealing in their agreements and disagreements. Of the ten favorite films for boys and girls in the seventh grade, seven are identical. The reasons for liking these films are: "exciting and true," "a lot of action," "showed you a lot about olden times," "very funny." In the eighth grade the same agreement and similarity of tastes appear, with nine choices alike. The tenth film for the boys is another comedy; for the girls, a sympathetic historical romance.

But with the ninth grade marked changes show a decided growing up. The boys put less emphasis on comedy and their new titles are unexpectedly mature and serious. The girls discard a mystery and two historical pictures in favor of a football romance and three romantic melodramas. These very pictures with their painful and "love-ish" scenes were much disliked by younger girls.

"In spite of interesting growth in similarity of preferences, the ratings of four films in the upper years show what has been called a 'characteristic difference' between high school boys and girls; namely, the greater liking of comedy by boys and the greater liking of love stories by girls. It might be said here that the boys throughout the six years show a greater steadiness of judgment than the girls. They adopt a standard earlier and keep to it, though the process of growing up leads to the rejection of individual films. Frequently girls, as well as boys, give well balanced and discriminating criticisms."

When films well rated by adults are disliked by children it would seem that the difference is one of age interest. Many hours are consumed in motion picture theatres watching films that are disliked at

* Abbott, Mary Allen. (1) A Study of the Motion Picture Preferences of the Horace Mann High Schools. Teachers College Record, April, 1927. (2) Motion Pictures for Different School Grades. Teachers College, Columbia University, 1928, 42 pp.

one time but which might be interesting and stimulating if they were seen at a more suitable age.

"Other reasons for dislike, with boys and girls, are the acting, the actor or actress, the imitation by one actor of another, poor filming, overexaggeration, too much love or sadness or cruelty or comedy, coarseness or cheapness or immorality.

"Most frequent of all the comments of dislike are those dealing with the story—'poor story,' 'same old thing,' 'too modern,' 'lacks punch,' 'improbable,' 'not true to life,' 'trifling,' 'no valid purpose,' 'lack of good sequence,' 'no suspense,' 'no consecutive plot,' 'full of impossibilities,' 'not enough action'—these are samples from the whole range of criticism by both the boys and the girls. It seems to be very largely this critical sense of what constitutes a good story, especially a good screen story, which determines the placing of the mark of dislike against a film. The good screen story, these school critics say, must have action with suspense, a constructive plot. Many so-called educational pictures lack such a plot."

The feeling for what is considered interesting drama is of course a growing one. For the boys and girls of the seventh and eighth grade, "action and suspense" relate to physical prowess and adventure; for the eleventh and twelfth grade, to "conflicting emotions."

"As for the reaction to love stories, these Horace Mann boys certainly do not like the pathetic 'cute' heroine. But neither do the girls like her very much. The seventh and eighth grades dislike 'too much love'; the group in the sixth grade would prefer no love, but 'don't mind it' if something funny is added. By the time they have reached the ninth grade, however, the films which come to the top of the list show that the boys are not uninterested in love, but they prefer that the love be combined with adventure. And so do the girls.

Discriminating Critics

"What does seem evident in these screen reactions—and it would be interesting to know if this is true of high school boys and girls generally—is that the pathetic, the hopelessly tragic element is more disliked by the boys than by the girls. Both dislike things 'too sad' in the sixth grade, but the girls earlier than the boys find sadness interesting."

We may conclude that Horace Mann High School boys and girls differ in certain particulars.* The girls have, or at least express, a greater sensitiveness to ethical questions; they like to have their sympathies appealed to and their good taste not offended. They also prefer the heroine of romance to the comedian. The boys show more knowledge of the problems of filming; they are more inclined than the girls to consider each film on its merits as a production. They like the presence of humor in a film, and do not care for the heroine of romance without good production.

"The similarities are as striking as the differences. The general standard is high for story, acting and setting, with both the boys and the girls. Both are sensitive to pictorial effects. Both are impatient of overexaggeration, whether in the details of the story or in the expression of emotion. In fact, their standards for judging a film seem to be much like those of cultivated adults, with one striking exception; the insistent demand for 'plot with action.' Among the boys particularly are some very good screen critics. Whatever may be said against the habit of movie going, these boys and girls seem to have used the movies as a school of dramatic criticism, and to have formulated for themselves standards and an interesting body of opinions."

* Ref. (1), p. 834.

Well Considered Criteria

The fortnightly *Bulletin* of the Parents' Association of the Horace Mann Schools publishes reviews of motion pictures suitable for different ages. The Motion Picture editors, of whom Mrs. B. Heineman is chairman, have worked out for their own guidance standards which are so comprehensive and fair minded that they will be helpful to everyone interested in the "movie question".

Pictures considered suitable should contain some of the following requisites (listed alphabetically, not in order of importance):

Adventure—Especially for the elementary and part of the junior high school. Most young people can stand and do enjoy a great deal of excitement.

Artistry—Appropriate casting, authentic staging, careful photography—elementary school enjoys color—junior and senior high school are interested in clever details.

Education—Biographical, geographical, historical. Accuracy is essential. Children remember screen portrayals much longer than do adults. Therefore motion pictures properly directed have infinite educational possibilities.

Entertainment—Clever acting, interesting plot or story, sincere portrayal.

Humor—Real wit, not vulgarity. Some films which seem very silly to adults and senior high school students provide innocent amusement for elementary and junior high school pupils.

Inspiration—Pictures for children should so far as possible correspond to truth and the higher values.

Romance—Not to be confused with sentimentality. Elementary school children dislike love-making; senior high school students enjoy a limited amount.

Pictures are not considered suitable in which these qualities predominate: *Glorification of war; Mediocrity; Oversentimentality; Uncalled for drinking; Unnecessary brutality or killing; Passionate love scenes; Risqué sex situations—sex may be an incident but not the whole theme; Undue sympathy for immoral or criminal behavior; Superficiality.*

The pictures recommended by the Bulletin during February and March are listed on page 212.

Radio for Children—Parents Listen In

Since no formal studies are available in this field, various parents' organizations have been attempting to find out for themselves what children like and what parents think. Two recent inquiries suggest varied points of view.

WHAT do parents think of the radio as an influence in their children's lives? No study comparable to the Payne Fund study of motion pictures has been made of the radio—and perhaps may not be. For if the difficulties of being accurate and scientific are great in dealing with motion pictures, they are redoubled in dealing with the radio. Since almost no information was available, the Child Study Association through its Study Group Department, asked the assistance of its members in finding out informally what part the radio plays in their children's lives and what they, as parents, think of this latest "influence" to which children are "exposed." One group of questions covered the children's interest in the radio; another, the parents' attitude toward this interest. Of the children's interest there cannot be any doubt. But the parents' reaction to that interest is far less unanimous. Each mother seems to look at the radio out of the sum total of her experience. And what she feels about it is to a degree an expression of her philosophy—as an individual and as a parent. For this reason it is particularly encouraging to find the preference for keeping an open mind rather than for viewing with alarm.

Eighty women, the mothers of 134 children, 71 boys and 63 girls ranging in age from 2 to 15 years, replied to a simple questionnaire. Since this inquiry is neither exhaustive in scope nor conclusive in its findings, any appearance of statistical method has been expressly avoided; what suggestions it reveals are to be considered as "trends" rather than as "statistical data." Every kind of music coming over the radio makes an appeal to many babies, just as does music from any other source. This was definitely reported at 6 months in one case and by a year and a half or two it seems to be quite general. It is several years, however, before "programs" have any meaning. At 4 and 5 there is some interest in special programs, particularly if there is an older child in the family. At 6 this carry-over of interest seems to reach the first of two high spots. (Does going to school perhaps give children a chance to compare notes and to stimulate each other's curiosity?) Intensive interest then appears to lull until about 10 years old. From 10 to 12 or 13 is the heydey of the radio, particularly of continued sketches and "thrillers." After that, the 'teens age becomes more selective—sports, current events, dance music, science begin to be mentioned.

This pattern seems to be fairly general. Most children at any age "enjoy" the radio, since only 19 are reported as indifferent and 6 as definitely disliking it —and these at scattered ages. But of the remaining 109, just 19 are described by their mothers as radio "fans," and these are with only 3 exceptions in the ten-to-thirteen-year-old group.

The amount of time spent at the radio fits into the same picture. Twenty children at ages varying from 5 to 15 spend an hour a day listening in; 14 at ages from 6 to 13 spend 2 hours; 9 at ages 8 to 12 (5 of these are 12) spend 3 hours; and 1 boy of 13 spends 5 hours. The remaining 90 are reported as spending half an hour, fifteen minutes, or as irregular. It

was not asked whether the children "did nothing else but" while the radio was on. But from the number of programs followed closely and from the mothers' general comments it seems likely that listening is not exclusive when children are reported as having it on for hours at a time.

One mother disapproves particularly of her fifteen-year-old son's "ear massage" in his room. Another says in more detail:

"It is a distracting influence on the whole. The fact that the radio keeps humming while he works on French or geometry to me is very disconcerting. [This is the boy who listens 5 hours a day.] For he claims that he pays no attention to it—but that he *needs* it to keep him at his *work*. It implies a division of interest—a lack of concentration I distrust."

What Children Like to Hear

MOST of the children who follow programs from day to day fall, as we would expect, in the six-ear-old group or in the ten-to-thirteen-year-old group. The sixes usually follow 1 or 2 programs; the older children who are regular "fans" keep up with 2, 3 or 4. Their preferences run strongly to continued dramatic sketches and comedy programs. But of those who do like music just as many like concert music as the jazz and dance variety. Only one mentions French and dancing lessons and one Sunday morning worship service. In general, they like programs designed for adults better than programs for children, performed *by* children. But their preference over both these is far and away in favor of programs by adult performers but designed particularly *for* children.

In all but 9 of these homes there is just one family radio in the living room, dining room or sun parlor. (The 9 were either hotel residents (3) or older boys with a radio in their own rooms). It might, therefore, be assumed that its use or abuse would be important to all the members of the family. But only about one-fourth of the mothers said they find it necessary to make definite restrictions as to time and in almost all these cases their children are the ones who actually listen an hour or more. Several mothers felt that it is "just hopeless," but the majority do not make any restrictions at all.

Does radio make for more companionship in the family or not? Very few children between 6 and 12 listen to the radio in company with their parents. Young children, apparently, accept their parents' choices and adolescents begin to share their tastes. But the school age children definitely want to turn the radio on for themselves—they will not listen to programs tuned in by their parents and they do "want what *they* want when they want it."

Between the children themselves the radio makes a bond of common interest. Only seven mothers say their children disagree over it, and more than a quarter of them decidedly say that it prevents quarrels and gives children of different ages a pleasure which they can happily share.

But it does interfere with other interests—on this there is more agreement among the parents than on any other point. "Family conversation" is the greatest sufferer, with reading and music practice close seconds and with mention also made of group games, creative play, crafts, singing, bath and supper.

From the Grown-Up Point of View

WHAT do parents think of all this? It is impossible to give a single composite answer, for their opinions vary from one extreme to the other. There are only eighteen who declare for unqualified disapproval in such terms as these:

"Too interested in sensational."

"Jazz supersedes everything. Damning."

"Too exciting."

"Too stereotyped, sentimental, unreal. It fails where it could be of great benefit."

"False ideas and emotional reactions."

"Murder stories are bad."

"Not educational; a waste of time."

"The sheer impossibility and obviousness of the melodramatic. I class it with the funnies."

"In some of the children's programs, the English is *terrible;* it is stupid stuff."

"I question very often the entertainer's wisdom when he mentions behavior problems."

"My friends with children from seven on are perfectly frantic over the effect of the radio on the children. They say the programs are sensational nonsense, and their children are made nervous and develop fears they have never had before—fear of the dark—fear of men's voices if they are rough or deep. One mother says her children have developed a feeling of evil in the world. I know of one family where the interest in listening keeps the children glued to the radio from five o'clock on, to the distinct limitation of other play or activities. In another case, the child insists on having a loud speaker in her own room so she can listen after she goes to bed."

On the other hand, a few parents feel, as one said, that it is "all to the good;" either as a social or an educational asset:

"It is a pleasant diversion and addition to family companionship."

"It brings recreation and pleasure to 'teens age groups at home."

"It affords good information."

"My boy is not interested in books. Unless compelled, he will not open the covers of one. I am very pleased at the interest he takes in these radio programs as I feel it is something to stimulate his imagination."

"The radio has made my son alert to the news of the day. He reads the newspaper intelligently and correlates his information. I'm sure the terse snatches of news gleaned via radio have helped."

"I believe the radio plays an important educational role in my daughter's life. Without the radio, she would have little access to the outside world."

A small number of mothers feel that radio is simply negative and does not have much influence one way or the other. Not a few who question certain programs discount their "bad influence" because they feel that the preoccupation is so transient:

"This radio craze is a phase which the child is bound to outgrow. So I am not opposing her in any *obvious* way. I am patient with her and prefer to let the passion run its course, meanwhile offering pleasurable alternatives and hoping that some day she may find a new enthusiasm. I know that eventually she will return to her reading and to her drawing. The encroachment of the radio simply makes it more difficult."

Extremes and Contrasts

THERE are all sorts of expressions of this same desire to see both sides of the question:

"The radio makes me a bit furious. It could be so marvelous from an educational and cultural point of view—but instead it is such a mess. And when a mother comes home to a house where three are running at one time—each with a sillier program than the next—oh dear! At the same time the radio gives one Toscanini and *The Emperor Jones*. You want to smash it and you want to worship it."

A good many seem to share this desire both to laud and to condemn—some of them adding that much of the really good music comes after the children are asleep. Others who specify that most dramatic sketches are "too exciting," and "murderous," or "cheap" and "silly" still feel that on the whole the good outweighs the bad.

Several say they do not object to the radio in itself so much as in the crowding out, already referred to, of activities and creative interests:

"I like to see children get their pleasure through participating. I suppose one can feel about radio as about books, that no child's taste is good to begin with, but will develop as general development goes on. Too great a time spent in listening to the radio by a child, if the interest continues for a long time, disconcerts me, for I feel that the child is wasting a lot of his time."

There is just as much place, particularly at the end of the day, for relaxation in the life of a busy child as of a busy adult. This is a point frequently stressed:

"I especially like this hour, because it makes for a rest physically before dinner."

"The radio has a place as relaxation and fun. I don't think it does any harm and the children have a right to their own choice. They pick up much information. It is a source of relaxation—but it would be *awful* if not controlled."

Weighing the Pros and Cons

THUS the large group which is moved neither to condemn nor praise is not taking a middle course through indifference. There is a real effort to get perspective on this most modern and most universal interest and to relate its "problems" both to our social setting as a whole and to the intimate life within the family:

"I don't think we can eliminate radio from the modern set-up. Concerning modern tools and mediums, my feeling has always been, that instead of sidestepping them, we should attempt to use them in a constructive fashion. For example, my children have learned to be critical of the children's programs which contain obvious sales talks. They listen to the advertisements with amusement. My son often asks concerning some food or other product, 'Does it say that in Consumer's Research?' We have even discussed good versus bad programs. I feel radio programs for children are cheap and so are funnies, but it is a tolerable cheapness."

"I do not understand how there is any argument about the radio in the child's life. It is a modern household appliance, almost a necessity and, like electricity and the automobile, should be used with discretion. The radio is a pleasant informal means of becoming familiar with the great musical masters; it opens conversations on politics and news items. As a means of teaching human understanding and geography, what could be more thrilling than tuning in on Paris, London, Rome? To our children the radio is one of the marvelous scientific inventions of the times. My five-year-old is more interested in how it works than in the programs and when it is out of commission its charms are double. In fact, the radio mechanic is his ideal."

"I do not forbid tuning in on even the less desirable

programs unless it is at a time that disturbs. Our children are always so busy that the radio is certainly not stressed; and if it is occasionally used for relaxation, what is wrong in doing so? Children cannot have adult tastes twenty-four hours a day. We do not expect it in other ways, why in this case?"

"Why not begin by asking what it is that gives children so much satisfaction in some of the radio programs disapproved of by their elders and betters? Perhaps in these overprotected days the young Indian in most boys and girls has nothing else half so satisfying to which to turn for some deep inner craving. It is a phase which, other things being equal, they will grow through and beyond."

"When the radio becomes a serious problem in family discipline, why blame *it?* The trouble in such a case is likely to be deeply rooted in the home situation, and the radio just sets a match to the tinder."

"The radio is not at fault if it is an outlet for something which is fundamentally wrong between the parent and the child."

As was pointed out in introducing it, there are no general conclusions to be drawn from such a comparatively small and deliberately informal inquiry as this. It serves first to suggest certain patterns that children at certain ages do seem to follow in their radio interests, and second to indicate how their parents regard these. There appears much fair minded criticism and a desire to utilize the radio for the enrichment of home living—and this self-evident point of view is in itself a significant "finding."

AN ANALYSIS of the radio interests of children in the Fox Meadow School of Scarsdale, New York, has recently been made by the school's Parent Teacher Association; Mrs. Alma Marks Ernst, chairman of the radio committee, reports on its work:

After careful deliberation a simple questionnaire was prepared, to which the children themselves were asked to reply. The list of programs was compiled from the Sunday Radio Section of the New York Times. Each child from Grade III through Grade VII was asked to fill out a separate blank during school hours. Only the printed directions on the questionnaire were given, these being read aloud to the Third Grade only. The papers were then collected and turned over to one of the mothers, who assembled the material. The questions and the children's replies are summarized in the following pages.

How Much Do Children Listen In?

IN Grades III through VII, of 286 children, only three did not listen at all; two because they had no radio, one because he did not like it; Grade III averaged 10.2 programs per child each week; Grade IV, 10.2; Grade V, 15.2; Grade VI, 15.4; Grade VII, 11.6.

It was estimated that if each child listened *regularly* to all the programs he listed, the average time spent at the radio each week (7 days), per child, would be 11½ hours. Of course, all the children do *not* listen regularly. However, we omitted from this calculation the children who specified that they did not listen regularly; also we did not take into account 16 separate programs where the audience averaged less than 1%. The figure of 11½ hours per week per child need not, therefore, be reduced by much to be approximately accurate.

It is interesting to know not only the number of actual hours spent at the radio, but if many children listen for consecutive periods during the school week. The following analysis omits the programs on Saturday and Sunday because they do not interfere, to the same degree, with other forms of leisure or with home work.

The figures indicate that the average per cent of children listening varied from a "high" of 99% between 5:45 to 6:00 P. M. and 7:00 to 7:15 to a "low" of 5% at 9:00 and 9:30; other peaks being 89% at 5:30 and 81% at 8:00 P. M. Many children must spend several consecutive periods, at least, at the radio. Some children must be listening *continuously* in crowded periods—5:15-6:15; 6:45-7:15; and 7:45-8:15. Moreover, these figures are based on the "average." Many of the serials come only Monday, Wednesday and Friday, so that an even higher percentage is then listening. And while our figures show an average of 5% listening between 9:30 and 10:00 P. M., the fact is that 18% of the children listen to Ed Wynn on Tuesday nights at that hour, the average being reduced to the lower figure because Monday night is the only other night that children listen at this time.

What Do They Listen To?

THE first chart gives the results for 40 programs with the largest audience, arranged according to the number of children listening. Attention should perhaps be called to the fact that some programs have their peak in the lower grades, others show a steady rise toward the higher grades, while

some show a more or less even division of interest among children of all the age groups.

Programs Arranged According to Percent Listening

	Name of Program	School Grade III	IV	V	VI	VII
1.	Chandu	51	60	76	91	75
2.	Skippy	77	76	75	54	30
3.	Eddie Cantor	38	42	66	79	70
4.	Little Orphan Annie	68	56	78	59	29
5.	Buck Rogers	58	52	56	67	51
6.	Amos 'n' Andy	51	58	53	49	36
7.	The Goldbergs	49	47	62	62	24
8.	Captain Jack	56	52	58	40	11
9.	Myrt and Marge	30	34	58	59	34
10.	The Lone Wolf Tribe	41	43	47	38	17
11.	Fu Manchu Mystery	15	27	31	52	58
12.	Detectives Black and Blue	26	42	49	29	28
13.	The Shadow	34	27	31	40	39
14.	Bring 'Em Back Alive	39	29	36	38	26
15.	The Luck of Joan Christopher	21	24	31	54	38
16.	Just Plain Bill	23	31	40	38	34
17.	Dramatic Sketch (Soconyland Sketch)*	23	13	35	45	30
18.	Rin Tin Tin Thriller	17	26	33	40	36
19.	Johnny Hart in Hollywood	17	19	42	44	23
20.	Uncle Don	41	32	44	21	0
21.	Charlie Chan, Detective	11	26	22	32	43
22.	A Wayside Cottage	15	16	36	33	19
23.	Five Star Theater	9	13	29	30	26
24.	Death Valley Days	11	14	25	30	24
25.	The Lady Next Door	36	27	24	17	2
26.	Bobby Benson	26	23	31	17	6
27.	The Flying Family	26	29	16	22	9
28.	Cowboy Tom's Roundup	34	24	24	9	8
29.	Today's News (Lowell Thomas)	6	13	25	17	13
30.	Boy's Club	11	6	18	33	6
31.	Great Moments in History	4	6	20	17	32
32.	Sports—Ford Frick	2	14	22	19	20
33.	Ed Wynn*	2	0	25	14	30
34.	The Singing Lady	17	24	15	16	0
35.	True Animal Stories	9	24	15	13	2
36.	Roses and Drums	8	8	11	21	19
37.	Seckatary Hawkins	11	14	15	21	4
38.	Howard Thurston	2	6	18	27	11
39.	Dramatized News Events	6	2	13	22	13
40.	Desert Caravan	9	10	16	14	6

NOTE: The Damrosch Children's Concerts are part of the School program.

* These programs were omitted from the original questionnaire; the figures are therefore not as accurate, as some children who listen may have neglected to include them.

What Do They Really Like?

THE form of the direction on the questionnaire was as follows: "Put a check in front of the names of the radio programs you listen to. If you like the program very much put two checks in front of its name." These directions did not, therefore, make it necessary for the children to indicate preference. Some children liked one program "very much"; most marked several; and many, ten or more.

The second chart brings out the striking variance between what the children sometimes listen to and what they actually enjoy. The right hand columns indicate the opinions of teachers and parents.

Program Arranged According to Enjoyment

		Percent Rating	Time	Teachers' Rating	Parents' Rating
1.	Eddie Cantor	3	8:00	good	good
2.	Buck Rogers	5	7:15	fair	good
3.	Chandu	1	8:00	poor	poor
4.	Fu Manchu Mystery	11	8:30	poor	fair (for older child)
5.	The Shadow	13	8:30	poor	very poor
6.	Charlie Chan, Detective	21	7:30	fair (for older child)	poor
7.	Rin Tin Tin Thriller	18	8:30	fair	fair
8.	Five Star Theater (Marx Bros.)	23	7:30	poor	poor
9.	Great Moments in History	31	7:30	good	excellent
10.	Death Valley Days	24	9:30	fair	(no report) *
11.	Little Orphan Annie	4	5:45	poor	very poor
12.	Just Plain Bill	16	6:45	poor	poor
13.	Myrt and Marge	9	7:00	poor	very poor
14.	Bring 'Em Back Alive	14	5:45	(no report)	(no report) **
15.	Seckatary Hawkins	37	5:45	(no report)	fair
16.	Detectives Black and Blue	12	6:30	poor	very poor
17.	Captain Jack	8	5:15	poor	(no report) **
18.	Johnny Hart in Hollywood	19	6:15	poor	(no report) **
19.	Dramatized News Events	39	8:30	(no report)	excellent
20.	The Luck of Joan Christopher	15	8:15	(no report)	(no report) **
21.	Paul Wing, Story Man	45	5:15	(no report)	poor
22.	The Flying Family	27	5:30	(no report)	fair
23.	Sports—Ford Frick	32	7:00	(no report)	very good
24.	A Wayside Cottage	22	7:30	fair	fair
25.	The Goldbergs	7	7:45	fair	good
26.	Howard Thurston.	38	8:45	(no report)	very poor
27.	Skippy	2	5:30	poor	very poor
28.	Schelling Symphony Concerts	43	....	(no report)	(no report)
29.	Roses and Drums.	36	5:00	good	excellent
30.	The Lone Wolf Tribe	10	5:45	good	good
31.	Bobby Benson	26	5:00	(no report)	poor
32.	The Witch's Tale.	51	9:30	(no report)	(no report) *
33.	Betty Boop	44	6:30	(no report)	poor
34.	True Animal Stories	35	5:45	good	very good
35.	Current Events	42	6:00	(no report)	excellent
36.	The Lady Next Door	25	4:45	poor	fair
37.	Today's News	29	6:45	good	excellent
38.	Cowboy Tom's Roundup	28	5:15	(no report)	(no report) **
39.	Desert Caravan	40	5:15	fair	(no report) **
40.	Adventures of Safety Soldiers	41	5:45	(no report)	fair

NOTE: * Program not reviewed because it came after 9 P.M.
** Program "off the air" at the time programs were reviewed.

It is interesting to note that Eddie Cantor, third on the list of number of listeners, is the first from the standpoint of enjoyment; that seven programs, including Amos 'n' Andy and Uncle Don, which rank well up in the *number* of listeners, fall below the first forty as rated for actual *enjoyment;* that a pro-

gram like Great Moments in History which attracted a relatively small group, nevertheless rated high with its audience. The significance of such contrasts requires further analysis on more broadly based data before one can generalize. The field should tempt anyone who wishes to go more deeply.

How Do Adults Rate Children's Programs?

WERE the programs they preferred worth while or harmful from an adult viewpoint? Because there is no published review of radio programs, the committee first turned to the teachers of the school. Their criticisms of 25 programs are set forth on the second chart. Six were rated "good", seven "fair" and 12 "poor."

A committee of ten mothers was also formed, consisting of two groups, so that every program might be reviewed by five mothers. Their combined conclusions are set forth in the last column of the chart. The committee had been chosen with care, every effort being made to have all types of mothers represented. And yet in no instance did the parents' rating differ radically from the teachers'. Even the minor variations might be explained by the fact that the mothers, as a group, decided that nothing could be accomplished if they were to be too critical.

Of 39 programs reviewed by the mothers' committee (including eight not on the chart) six received a rating of "very poor," ten a rating of "poor," ten were considered "fair," six were called "good," two "very good" and five "excellent."

It would seem, from our ratings, that we do not approve of adventure stories, since we have approved a larger proportion of current events or historical programs. This is far from the truth. We realize that adventure stories play a large part in the lives of our children, but feel that most of the thrillers under review were not good for children. Aside from the excitement and tension they cause, they are usually characterized by very poor English, which the children love to quote; they seem also to spoil the children's taste for those things adults would consider "worth while." At a discussion meeting we all agreed that a thriller of one-half hour which was complete would be infinitely preferable to the "serial" even though of no more value; it would be at least a completed incident.

It is interesting to compare the judgments of the children with those of the adults. Let us first consider the group of five programs which the committee deemed "excellent." According to number of listeners, these five "excellent" programs stand 29th, 31st, 36th, 39th and 42nd on the first chart. There is hardly a concurrence with the adult view-

(*Continued on page* 214)

Spectator Sports

Both watching and doing have a place in a well rounded school sports program.

FRANK L. OKTAVEC

THE practice of "looking on" while others engage in sport activity is known to have existed in all historical eras, in all civilizations, and among all cultures. Our increasing comprehension of the value of self-activity for growth throws a new light on this age-old practice. Commercialization and exploitation of sports, monotony in daily labor with its accompanying drudgery and need for compensatory excitement, and the increased time for leisure at our disposal are all social changes which directly affect sports.

Let us review the possible good or evil for the adolescent of both looking on and participating. For adults spectator sports constitute a somewhat different problem, although the solution lies in the education of the adolescent. And in childhood, with its overwhelming drive to be active and inability to watch others for long, the problem hardly exists.

It is often assumed that watching a baseball game, a tennis match or a dance is synonymous with inactivity. This is never true, if watching is defined as giving attention to what is being seen. He who watches and perceives someone playing tennis is in a sense as much a participant, as he who plays.

To be a spectator is to be active. And we know today, that whenever there is activity, there is learning. To learn something is to modify one's behavior either through the acquisition of new modes of behavior or through the strengthening of those previously acquired.

But what is learned through spectator and player participation may be, and usually is, quite different. For each of these activities, owing to its very nature, brings with it different situations, different responses, and hence, the learning of different behavior patterns.

Activity *per se* is not necessarily good. If we assume that goodness is manifested by a good society, then the desirability of any activity can be determined solely in relation to the ultimate good of society. An understanding of this fundamental principle is paramount, since it is the basis for the evaluation of spectator and player activities here presented. The "good" society, here accepted as the social and educational goal, is that expounded by John Dewey. Spectator and player activities will be weighed as they aid or hinder the realization of this social order. Were we to accept the life goals of a von Metternich, Mussolini, Nietzsche, or Tertullian as more desirable, our evaluation of player and spectator activity most certainly would be different.

In addition to the obvious differences between spectator participation and player participation there are also differences within each. The value of watching or playing hinges more upon *how* they are done, than upon their nature. All spectator participation is not alike; neither is all player participation.

Let us examine spectatorship first. With regard to it, we need to determine: the kinds of behavior that can be acquired through it; the use to which it can be put to further the right kind of growth; and the responses to seeing others play that make for behavior compatible with our goal.

One of the two most common forms of spectator reaction is that of sheer sensory satisfaction. To be with a crowd, to feel oneself a part of a crowd, is to many satisfying. To watch moving objects or players and to see a combat or a tussle is often pleasing. Suspense or anticipation is thrilling. These reactions result from drives deeply rooted in man. They are rather infantile and primitive, but that does not lessen their frequent desirability or take away their usefulness in this drudgery-ridden world. These behaviors are no more to be condemned than the play of children. As such, these simple pleasures would scarcely cause a problem; they become one only when such activity is entirely substituted for playing.

Satisfaction also comes as a feeling of success or mastery when a member of a group or the whole group, to which one has attached oneself, is victorious. To be a member of Wampus College, to be elated at a Wampus College victory, and to boast of this victory, even though having made no contribution to it, illustrates this kind of spectator sports. To be an American, to wish for the success of John Smith's efforts to win an Olympic race, to cheer oneself hoarse, and to feel elation at John Smith's success, because John Smith is a member of the American Team, is another familiar situation. It makes little difference whether the performer is known or even liked, so long as he or she is from *my* college, *my* fraternity, *my* club, *my* home town, *my* country, *my* race. It brings pride as though the achievement had been a personal one.* Such satisfaction, because it can be so powerful, and because it can be acquired with so little effort, is often wholly substituted for the satisfaction of self-effort and self-contribution. One of the chief dangers of spectator sports lies in this very tendency.

Success Takes on New Meaning

ANOTHER danger lies in the fact that vicarious living, the satisfaction from imaginary success, can be of no good to a truly democratic society. It is based on fictitious superiority, at the expense of another's humility and discomfiture, and blindly disregards the contributions of others which made the success possible. Its chief contribution to society is to perpetuate the "dog-eat-dog" philosophy of the "rugged individualists," a philosophy wholly inadequate in bringing about good for the whole of modern society. It is a manifestation of our primitive and barbarically acquisitive urge at its worst.

If success is to be applauded, it must be judged in terms of native ability and not in terms of another's weakness. If cheering is in order, it must be for well executed performances, regardless of the team membership of the performers, and it must be given spontaneously, not as a result of directed mob psychology. If praise is to be given, it must be to all who aided in the success, even though they be the losers; for without the contribution of the losers we could have no winners.

It seems safe to say that sensory satisfaction and vicarious satisfaction through self-identification are

* This is not to be confused with the complete identification of a spectator with a single player because of a thwarted desire for achievement. This type belongs in the realm of the abnormal. Nor is it to be confused with the joy gained solely through seeing a particular player happy. Pride in, and the desire to "crow about," another's achievement comes with a close bond between the player and the onlooker.

the commonest forms of spectator behavior. Another type, however, exists, one that not only makes for the best kind of growth, but which also is compatible with our social goal. This is appreciation of the art of the thing one sees or experiences. To perceive and to get an emotional reaction from graceful bodily movement, nimbleness of foot, and power as expressed in play is to catch the art of sports.

Such appreciation is comparable to, and every bit as elevating as that for a symphony of Tschaikowsky, a painting by Raphael, a dance by Pavlova or a poem by Byron. It is the stuff out of which the art of living is composed, and may well become the stimulus for creative activity, whether in sport, drama, music, sculpture or other arts. We must teach our youth this kind of spectatorship which is active participation with aesthetic and emotional values that are as important to mankind as those derived by the player.

What Makes Playing Worth While?

MANY advocate indiscriminate substitution of player participation for all spectator participation on the assumption that the former types of activities are better than the latter. So far, we have seen that some types of spectatorship are highly desirable. We have also seen that to be worth while, an activity, whether of a player or a spectator nature, must be the kind which will aid in the development of society. If this is true, before we can recommend substituting playing for watching, we must see under what conditions playing is worth while. Four major conditions must be satisfied.

The activity must be desired, and therefore joyous. As a matter of fact, the feeling of joy brings about the same physiological changes in man as does engaging in vigorous neuromuscular activity. Blood supply stored in the trunk is led to the surface of the body and the blood vessels in the muscles are extended. With big muscle activity plus joy, the effect for the good on the individual is tremendous and can hardly be duplicated. The source of this feeling of joy is twofold—the native hunger to be active, and the play spirit, that is, losing oneself completely in the activity. On the other hand, when tennis or football or any other sport becomes a bore or drudgery, it not only loses all of its healthful values, but may even become injurious.

Joy also demands enough ability so that the achievement approximates one's expected standard. If one has a high artistic appreciation of tennis playing (or sculpture), to produce tennis (or sculpture) of a grade much inferior to one's standard is unsatisfying. For this reason, physical education in school should be primarily for instruction, not merely for recreation in the narrower sense.

In addition the activity must bring with it the acquisition of certain kinds of social and emotional behaviors. Playing to win at all costs, playing as though the game or its results were life and death matters, using hatred or grudges as stimuli for more vigorous efforts—all these are detrimental to the development of a democratic society. Conquest is desirable and even necessary, but not that which is gained through the abasement and disgrace of others. Mastery, as the drive for continued effort, we must have, but it must be mastery over oneself or over the forces of nature.

Playing must also result in an increasing command, understanding and appreciation of the neuromuscular skills and strategies involved. Unless these skills and their appreciation are acquired at an early age, they may be lost forever. Furthermore, the acquisition of skills makes for a more intelligent spectatorship.

Finally, playing must have healthful values. It must satisfy the needs of the individual, and needs differ. Too much is injurious and too little may leave no effects. Playing must be done in proper doses, according to age, individual differences and sex. Healthful conditions are necessary, including not only sanitation, ventilation, heat, and so on, but also the stadium with its thousands of spectators. Only with emotional balance between players and spectators is playing beneficial. There might better be no sports than sports under a constant and powerful emotional stress and strain.

The Spirit of the Game

IF a choice between the two must be made, playing is for all these reasons better than looking on. But better still would be an educational program where both the doing and the watching others do were arranged to supplement each other.

Good sports activity as well as good spectator activity can come into existence only when the spirit of play, which is a native heritage of all children, remains in the possession of all individuals. Experiencing living as an art, seeing all of life as an artistic expression, is to make of life a satisfying experience. Since we get satisfaction in life only through our feelings and emotions, the education of the emotions is paramount. Both the spectator way and the activity way—but of the right kind—are excellent means to this end. Finding the right kind for youth is a matter of education for parents and teachers.

Home-Made Music

True appreciation grows out of shared pleasures which are really enjoyed by grown-ups as well as children.

EMANUEL ELSTON

IT IS frequently said that Americans are not musical as a people. Is this to be interpreted as meaning that musical capacity is lacking? There is no proof. But in another sense it is only too true that we are not a musical people—in the sense that a musical people is a people who make music either by singing or by playing, or by both.

The Italians, the Germans, the Russians are musical, not only because they have given the world great musicians and composers, but essentially because music-making is universal with them. We should, perhaps, be nearer to the truth if we said that these nations produced so many great musicians because the people themselves are so interested in making their own music that they have provided a stimulating musical environment in which musical genius thrives.

There is no reason to believe that Americans have less actual musical capacity than others. But as a nation occupied with the bustle and turmoil of exploiting a continent, we have been content to buy our music from those reputed to be technically trained and equipped to furnish it. It has not, apparently, occurred to us that if the joy in listening is great, the joy in making music is even greater.

As a nation, we get even our ubiquitous jazz vicariously. We have abrogated our right to express ourselves musically and, unfortunately, music teachers have made little effort to discourage this surrender of our rights. They, too, have worshipped the fetish of music for trained musicians only. We have laid down our musical heritage as a sacrifice upon the altar of false idols—the idols of skillful digitation at an instrument and technical perfection of vocal utterance. It would be just as wise to surrender our right to speech and to permit only those who have had training in elocution and oratory to do our thinking and speaking for us. (There are those, to be sure, who maintain, in view of the sad plight the country finds itself in at the present time, that Americans are guilty of having done even that.)

Dr. Surette has said, "We are all more musical than we are thought to be; we are all more musical than we get the chance to be." We might add that we are all more musical than we *give* ourselves the chance to be. How, it is asked, can we possibly make music, if we have had no training? The very question reveals the false idols to which we have paid homage. We fail to realize that nature has provided us with the most beautiful of all instruments, the voice, which we can use as easily for the making of music as for the making of speech. We have worshipped mechanical perfection so much that we have applied the same criterion to the music that we might make. We have felt that only those blessed with unusually beautiful voices may sing. But why? Do the Russians, the Germans, the Italians have any such notion? No, they have not surrendered their inalienable right to self-expression through singing.

Singing is as natural a manner of expression and as universal a capacity as speech. It is not merely the technical perfection and mastery of the voice, but the very process of singing itself that gives pleasure. Many adults have been misled by others or by themselves into believing they cannot "carry a tune." The number of real monotones in our population is probably no greater than the number of persons who are deaf and dumb. Adults and children who have convinced themselves that they cannot sing, do not sing—not because they really cannot, but because they have lost faith in their ability to do so. More often than not, the inhibition dates back to childhood, to the time when the individual has not as yet "found" his singing voice. Having been told from then on that he cannot carry a tune, that he cannot sing, he never again even tries.

This is what frequently happens to those children whom the public schools classify as "listeners," a misnomer, if there ever was one, since most children thus designated neither listen, nor know how to listen to music. Having been so dubbed, they receive no further help in learning to listen or learning to sing. Much havoc is wrought by this policy of telling those children who have any difficulty in

carrying a tune that they must not even attempt to sing. They become conditioned for life and are frequently deprived of the right to further musical development through the prevalent misconception that inability to carry a tune is indisputable evidence of complete lack of musical capacity. This, in spite of the fact that many very musical children and adults cannot carry a tune, usually because they have never been led to "find" their singing voice and because they have been completely, although unjustifiably, discouraged.

Music education should rest on a foundation of singing. The voice is the most natural and the most beautiful of all musical instruments. Children and adults can and should sing, regardless of cultivated technical perfection. The aim of singing should be the pleasure to be derived from it, rather than technical perfection or voice training.

There is nothing that encourages children's interest more than music made by the family. Probably the most significant way in which parents can be of service in their children's musical development lies in encouraging and stimulating them to sing. This should not be interpreted to mean that the children should be given vocal training, but rather that they should be given rich musical experiences, through the utilization of that beautiful, intimate instrument which they carry about everywhere with them. The home can help to make music functional and vital in the lives of all the members of the family. Children need never feel that music exists for the sole purpose of forcing them to practise.

Folk songs, the simple, beautiful musical expression of the human race and the basis of most good music, might well constitute the essential material of family singing. They are easily learned and are enjoyed by adults as well as by children. Any child who is studying music in a progressive school can easily teach what he learns there to the other members of the family. Of course the family need not depend upon this source alone for its repertoire. There are many excellent collections of folk songs and every family is acquainted with someone who could help them to learn the tunes. Nothing better could be desired than a repertoire of folk songs for the development of good taste in music. Theodore Thomas once said that "popular music is the music we are familiar with." With a background of good music sung and played at home, parents will have planted a life long interest for their children.

The spread of the practise of family "sings" and family musicales will be more stimulating than all the music instruction that parents can provide for their children. In fact, it would vitalize such instruction and make it functional in the everyday lives of the children. These family "sings" need not be confined to the immediate members of the family. Adult friends as well as friends of the children may participate. All too frequently children's attitudes toward music become warped as a result of the influence of their friends to whom music lessons have become a bane or to whom jazz has become a cult and who spread, by contagion, a harmful influence. If parents can draw their children's friends into the circle of happy music-makers, they may swing not only their own children, but also their friends to the side of the music-lovers.

Singing, while the best and most easily accessible avenue for home-made music, is not the only one. Instrumental ensembles—duets, trios, quartettes—and solo playing may constitute the core of many a delightful and well spent afternoon or evening. Here, too, the family can call upon friends to participate in the informal home musicale which may consist of singing and playing.

These musicales may be arranged at different occasions for the children and their friends only, for the adults and their friends only, or for adults and children together. The very knowledge that their parents are actively interested in making and enjoying good music will radiate a favorable influence on the children's attitude. They will feel that music is not merely an opportunity for the parents to assume the role of policeman in enforcing upon them an obligation to practise, but that music is a pleasure which parents share with them.

These musicales should be informal, happy opportunities for voluntary participation by all. Discussions about music, about composers, about great performers, about art in general, may grow out of them. Even folk dancing can be introduced and participated in by everybody. The phonograph, the radio, the reproducing piano may be of help in illustrating some point raised in the discussion or in furnishing the music for folk dancing or in rounding out the program with an opportunity for listening to music played or sung by a great artist or by an ensemble of artists.

The extent of active interest in music manifested by parents will reflect itself in their children. There is nothing comparable to good home-made music for the development of interest, appreciation and good taste in the child. A musical atmosphere of active participation by the family in the making of music at home will be conducive to greater happiness and warmer sympathies between children and their parents. It will do more than anything else to make of us a truly musical nation.

Going Places

"Taking" children here or there is just another parental duty; "going together" is a shared adventure.

ZELDA POPKIN

SATURDAY'S child is a city child. When school is out the child who lives in the country or little town has things to do. He has a backyard and fields to play in, unrestricted opportunity to ride his bicycle or romp with his dog, a lake or stream nearby for fishing or skating. In the city where play space is restricted to pavement and courtyard, and parks are infrequent and inaccessible, a child in an apartment becomes a problem. He takes up as much room as Gulliver in Lilliput. It becomes essential to get him out of the house before he becomes a nuisance — to take him somewhere. That somewhere is often a concert he does not enjoy, an amateurish children's play which affronts his intelligence, a movie he does not understand, or which does him no good if he understands it. None the less, it is a place to go to, and such as it is, parent and child are grateful for it.

Just around the corner from the apartment house in which he lives is the city. Boys and girls do not see or know the city. Perhaps that is because the city has always been there. Like Chesterton's *Invisible Man,* the postman, whom no one noticed because his presence was so commonplace and customary, the wonders of a modern city pass without more than cursory interest on the part of the generation which has seen them from its perambulators. That city has department stores, as colorful and varied as bazaars of old; their spread-out treasures afford a journey round the world, a journey especially amusing when it can be made by escalator. It has skyscrapers that are not merely piles of steel and stone, but dramatic achievements of man's skill, imagination and daring; underground railways built with infinite patience and prodigious labor, bored through rock and river mud, run by the modern magic of electric signals and switches; newspaper offices, teeming with activity and interest, where the written word of a world's occupations is transmuted to hot metal and papier-maché, ground through the awe-inspiring rollers of gigantic presses; broadcasting studios, factories, telephone exchanges. It has markets to which the whole globe sends its produce, foreign quarters that are far countries set down on American soil. And in addition to all these, it has, of course, museums, zoos, public parks and landmarks. Children would enjoy seeing the city if some one troubled to show it to them.

It has always seemed to me that it is of greater importance to give our children a chance to know the world that they inherit than to provide them with aesthetic escapes from that world. It may be well to know the reality of a tree or a skyscraper before we approach the appreciation of a picture of it, to enjoy the pageant of life in front of our eyes, before we grope for it in music or books. To be able to walk down a city street or country road and see a world, is a goal worth striving for.

For some reason, it has become a token of our contemporary pursuit of sophistication to be snooty about sightseeing in our own land. Niagara Falls has become part of the endless dull jokes about honeymooners; the National Capitol at Washington has been reserved for naive foreigners traveling on cheap overnight excursions; the wonders of Manhattan Island, for visitors from the "sticks." New Yorkers who, touring Europe, rush from church to art gallery, from monument to quaint "Quartier," have made a virtue out of not knowing their city.

None the less, of all the diversions that modern society makes available to its youth, there is no single one which has so much to offer to today's boys and girls as sightseeing. There is in it learning, amusement, seeing and participating at one time, adventure, the thrill of discovery. It is one of the few things that a whole family can do together without anyone's condescension. Moreover, it is poor man's pleasure, for it demands little more than an alert mind, a seeing eye, a good pair of legs and zest. That last named requirement is, perhaps, the most essential. Without it sightseeing is a pain in the neck and the metatarsal arch, as utterly without point as that forced cultural feeding which has been one of the more tedious and fruitless occupations of ambitious parents in this last decade. Propelling boys and girls to museums, zoos, factories and places of historical importance, when it has become a duty, may be as dull and deadly a thing as making them sit through two hours of symphony music on the theory that it is good for them to be

exposed to it. The difference between enjoyment and boredom is implicit in the phrases which describe opposing attitudes—the difference between "taking" and "going with." The former describes a sense of duty—the necessity of getting the children to the right places even if it kills both of you. In the latter phrase — "going with"— is companionship and shared interest.

Contagious Enthusiasms

It is very satisfactory if the parent who goes places with his offspring doesn't know too much. A little background is a valuable thing, but omniscience is a handicap. To it is to be preferred spontaneously enkindled interest and joint discovery. It is not nearly as important for the children to learn from a sightseeing tour those things which adults feel they ought to know about these places, as for them to establish a point of contact from which they may go on to their own researches.

If Johnny, for instance, has gone to the Jumel Mansion and has been interested only in its vista—the extraordinary outlook which once included the hills of Westchester, the meadows of Long Island and the farms of Manhattan, and now takes in factories, distant skyscrapers and nearby baseball parks —that's quite all right for him. It will do little good to attempt to force upon his attention the facts that the building was Washington's headquarters and Aaron Burr's erstwhile home. After all, the view was one of the reasons why Roger Morris chose the site for a house and the Jumels bought it, one of the factors that made it of value as the headquarters for the commander of the American Army. A child's reaction to a scene or site of historical interest is frequently not the one which adults think he ought to have, but it is inevitably the right one for him. His reactions, to have real value in creating in him a feeling of the continuity of life, must of necessity be associated with things which are the realities of his own existence.

The children who say: "I dug up this button right where Lincoln stood at Gettysburg"—"Eliza Jumel's clock was still ticking. It told me it was three o'clock, just as it told her it was three o'clock a hundred years ago."—"After I drank up all my soda I filled the bottle with water at the springs that the Indians used to get their water from."—"I sat in Daniel Webster's chair."—have begun to acquire this sense of continuity. The past can become part of them because they have established their own contact with it through things that are part of them. It isn't vital that they know all the historical data. They may learn them later, when they come again, and again, because they have not been bored.

It is encouraging to note the increasing popularity in recent years of the Saturday sightseeing group. Consisting usually of no more than a dozen boys or girls under the leadership of a young man or woman (the camp counsellor type), these groups are visiting museums, historical landmarks, factories, newspaper offices, delving into the richness of interest that a great city holds. They differ from the school class visiting the same place largely in their attitude, which is a more spontaneous enjoyment and interest. They thrive upon the discovery that children like to go to museums and have a marvelous time in them when they have freedom.

Wonders of the World

Things that are commonplace to all of us who dwell in modern cities become fascinating and glamorous when we look on them with the frank curiosity of strangers. Riding in the front car of a thundering subway train is, in itself, a thrilling pastime. Rushing through dim tunnels, watching the procession of changing lights, feeling on one's face the wind that seems to come from the bowels of the earth would in itself be adventure enough. That immediate sense of enjoyment is quickened by the discovery that one station is built high above the pavements, so that one must ride an escalator up to the train platform, another so deep in the ground that elevators take one up to the sidewalk level, because the great glaciers countless centuries ago left hills here, and valleys there on a strip of land that we know as Manhattan; by the realization that the green, yellow and red lights in the black tunnels are the speech of modern engineering, which has built a railroad that almost runs itself, and that those lights are guardians of the lives of millions. The children who live in our cities may never have seen a town in which the trees are higher than the houses, and they have a tendency to accept skyscrapers as a matter of course until they have felt the pressure on their eardrums in the descending elevators of the Empire State Building, have stood in a tower, one hundred and two stories above the pavements and gazed down on a metropolis dwarfed to doll houses.

Not only have the mechanical wonders of our cities the power to delight and interest our children, but its human factors too. I remember with keen pleasure a walk we took through the narrow streets of Chinatown. We looked that day into windows where there were strange fruits, vegetables and fish;

we passed a music store and heard the slow, mournful music of the Far East; we puzzled over strips of red paper printed with Chinese characters, hung outside a stationer's window above Chinese newspapers and magazines; we bought jasmine tea in a musty shop of an old man who wore a pigtail, weighed his tea on old-fashioned scales with brass weights, wrote with a thick quill pen and counted the amount of our change on an abacus; we watched plump yellow men stripped to undershirts roll great slabs of peanut candy and saw slant eyed children in American clothes dash past sucking stalks of sugar cane. More than that, we found these different looking people, who dwelt in queer houses on a queer street, friendly and kind. A Chinese student, waiting on tables in a restaurant, taught the children to use chopsticks; passers-by paused to answer questions with dignity and courtesy. Another day we prowled among the pushcarts on lower First Avenue, where Italians, Greeks and Jews go to stock their larders, and there too, we saw and heard and smelled and tasted a world that was different from our own and yet part of it—a world that ate the fresh octopus, that hung above snails and crawfish in a fishmonger's stall, that made a feast of the slaughtered goat draped before a butcher's window; a world that wore shawls on its head and spoke strange tongues, and carried over into our land the customs and traditions of distant countries. It was as good as a play, perhaps better.

To be sure, these are places the city child can see and know, and yet these are not all that can be his, nor need they be his alone. The family motor car and the tourist bus, traveling over ribbons of concrete and macadam bring far places near. Indeed the revival of family sightseeing trips, that modern expression of the traditional longing for the open road and the gypsy life, is one of the most gratifying things that has happened to Americans in these hard times. Through it, our children are not only developing a real sense of companionship with their elders, but are learning their history in the places where it was made, and are achieving a realization of the relationship between the world they live in and the world from which it grew.

The open road for boys and girls is infinitely more, however, than an ambulatory history lesson. It is a chance to become acquainted with landscapes and coastlines, with forests and farms, and with people as well as places, with the things they do to earn their livings, the sort of houses they dwell in, the food they eat. In these human contacts, as well as in the more formal knowledge acquired, rests the value of sightseeing tours for the boys and girls who are fortunate enough these days to be going places. This re-discovery of America by its children may bear significant fruit in a later day. It may break down barriers of provincialism, make for a wider understanding of national problems and a deeper human sympathy.

Every Child to His Taste

Mutual respect and a sense of humor on both sides will help parents and children to appreciate each other's likes and dislikes.

ZILPHA CARRUTHERS FRANKLIN

THE illusion that they rule by divine right is no longer held by most parents in the serious things of life, but in its lighter moments they are still prone to emulate Queen Victoria. When children read the funnies, or passionately collect playing cards with fancy backs, or experiment with the saxophone, a parental fiat of "*we* are not amused" is frequently expected to settle the question.

But does it? Though easy to stand by and hard to combat, like some of our other standards it does not look so simple at closer range. Expecting children to share their elders' tastes does not make much allowance for one obvious difference—that children *are* children. We no longer expect them to be "men-in-little" in matters of clothing or diet where increasing knowledge has helped us to gauge their needs and guide their development more wisely. Guidance in amusements not only runs a parallel course, but also implies the parents' responsibility to see that the child does not drift too far

on the casual current of public taste. As civilized members of society adults have a right to respect their own interests and tastes, and to let children know that they do. It takes an especially generous measure of that subtle touch which is the "art" of parenthood to know how to leave every child to his taste without belittling our own sincere enjoyments.

This, however, is one thing and sharing is another. And the question of shared amusements, when the sharers are necessarily separated by as wide an age gulf as that between parent and child, seems most perplexing to those who have tried it with good intentions and uncertain results. Certainly there is nothing more thoroughly fun, nothing more soul-satisfying, than a family party that really does come off. If the companionship is spontaneous, it does not matter very much what makes the party—a picnic, or an art gallery, or a circus. But real sharing is a rare and precious experience which, though it can be cultivated, can never be manufactured. What so often happens is that a more or less bored child is expected to take a polite interest in what the grown-up wants to do, or that a more or less bored grown-up tries to produce a synthetic enthusiasm for what the child wants to do. Perhaps if we can ever become wiser and more understanding about the deeper ties between parents and children, this problem will solve itself. Until it does we can at least admit that it is a problem, and one where intuition and a sense of humor may be our best assets.

A Plea for Breathing Spaces

THEN, too, the tendency to think of amusement as what is offered *to* the child (or adult) rather than what is created *by* him lays it open to criticism. When he is "being amused," the individual is usually just a spectator, a member of the audience, and this implies a passiveness, or at least a lack of physical participation which we distrust. In so far as passive amusements interfere with any more vital way of living, this criticism cannot be too strongly put. But are we always *for* a creative use of time when we are *against* some particular amusement? In spite of the growing importance of leisure in modern life, here in America people have not yet entirely let go the pioneer ideal of work as an end in itself. With so much to be done on a new continent, leisure was regarded as a vice; perhaps we have not yet rid ourselves of the inarticulate feeling that to be busy is to be good.

The Puritans gave a strictly moral flavor to this economic necessity. And even today we have not so much discarded the possibility that "Satan findeth mischief still for idle hands to do," as we have reinterpreted it in terms of education and culture. That is, we sometimes seem to think that the whole function of amusements, at least for children, is to supplement the schoolroom and to provide "advantages." This is not to say that there is not a place for all sorts of cultural activities, or that children are necessarily *not* amused by what their elders think is good for them. But perhaps children need some time in which to do anything or nothing. Is it always necessary that what goes on out of school hours be "more of the same"?

Their Heart's Desire

AS study of human needs and desire gives us increasing insight into the inner life, we begin to wonder if culture and education, even in their broadest sense, wholly fill the demands of a child's developing personality. We are told that, no matter how civilized we become, the primitive human drives remain the same. Is it not possible that the children of our urban, educated world are in special need of a chance to satisfy some of the elemental cravings which have necessarily been crowded out of their actual experience? Why is it that they are so likely to be passionately devoted to the movies, and the radio programs, and the funnies that their parents find particularly distasteful? Is it possible that here, and here alone in life as they find it, they have a chance to experience, at least vicariously, deep cravings — which include low comedy as well as aesthetic appreciation, adventure as well as security, hate as well as love? Are they finding release from the constant pressure all about them to live up to standards set by adults already acclimated to an adult-made society?

With so many questions—and practically no definite answers—before them, it is no wonder that parents and others who are concerned about this problem should not always reach the same conclusions. The very fact that the subject is very much open to debate is encouraging. It is hardly likely that it will be settled by acquiescing to the banal and mediocre, in any form. But the most we can with any assurance ask is—of amusements, that they be good of their kind; of ourselves, that we cultivate tastes worthy of our own sincere respect, and thereby commend them to our children; and of our children, that instead of passively soaking up synthetic thrills and allowing themselves to be shaped by commercial ready-mades, they assimilate and actively reshape everything that interests them to their own ends.

Parents' Questions and Discussion

These pages, based on the foregoing articles, are presented for the use of individuals or of groups having this topic on their regular programs. Questions and discussion are taken from study group records.

STUDY GROUP DEPARTMENT

CÉCILE PILPEL, Director — JOSETTE FRANK, Editor

In a family where neither parent has had any music education, is it possible nevertheless to cultivate the children's taste for listening to good music?

Taste, in any of the arts, grows most readily in the fertile soil of a sympathetic environment. The parents' lack of music education, however, need not preclude their own appreciation of beauty in music. Appreciation of good music, whether in adult or child, can be developed through interested listening, even where no ability to perform on an instrument goes with it. But it is doubtful whether real appreciation can come simply from exposure to music without being stimulated by genuine adult interest. Parents and children can together go in quest of music appreciation if the emphasis is placed upon *enjoyment* of the music itself rather than upon the cultural necessity of "liking music."

A talented girl of ten is losing interest in her music study. Her mother feels that the radio, at which she is a constant listener, is destroying her creative interest. Should listening-in be forbidden or restricted?

One cannot be sure that this is the cause—or at any rate the whole cause—of the child's loss of interest. Other factors might enter in: The many new activities and interests which open up as the child grows older may be crowding out this interest for the time being. Possibly she is bored with the routine of piano lessons, and these might be varied in some way or even stopped for a short period. Perhaps a change from one instrument to another would serve this purpose. Perhaps too much is being expected of this child because of early evidences of talent, and she is feeling the strain of a too high standard of performance. In any case it would seem wise to avoid pressure. At the same time, if she has real talent, it might help to keep her interest alive if she is kept in contact with people who are interested in and doing some creative work in music.

The only available hour for the family's reading aloud conflicts with the children's radio programs. The mother feels that to give up this family practice would be a great loss, but the children feel deprived in missing the radio programs their playmates are all talking about.

The radio is so much a part of today's living that its challenge to the child's interest cannot be ignored. It should be possible to arrive at some division of time which would allow of both radio and reading. In any case it would seem that the real values of family reading are lost if there is coercion.

What should be done about a boy of twelve who wants to go to the movies in all his spare time?

When movie-going comes to crowd out all other out-of-school activities for a twelve-year-old, there is indicated either a poverty of interests and outlets, or else a pattern of escape from whatever else is offered. We have to remember, however, that in the life of the modern child the movies have a legitimate place, both as sheer entertainment and as affording vicarious experience of adventure and romance. Then, too, where going to the movies is "the thing" in his particular group the boy will want to do as the others do.

But it would be wise to inquire what other activities are available, and whether such activi-

ties have been made sufficiently attractive and rewarding, from the point of view of interest, accessibility and companionship. In the city, particularly, it is not always easy for children to arrange for activities involving either space, equipment or companionship. It is necessary for parents to take a hand, not only in suggesting things to do and places to go, but in arranging to make such activities possible. An after-school or Saturday play group might prove stimulating; but less organized activities are also needed.

If, as sometimes is the case, the movies are being resorted to as escape—perhaps from unsuccessful relationships with other children, perhaps from inability to face problems of personal adjustment to his family, school or his own inner life—the situation would have to be approached with a view to resolving these difficulties, rather than to reducing the movie-going.

The younger of two children has no taste for the recreational or cultural pursuits of his family, preferring movies and radio jazz to their concerts, opera and good reading. The parents deplore the impossibility of "shared amusements."

Where there is sincere difference of temperament and taste, a mutual respect for one another's interests and preferences is an important kind of sharing. Sometimes an honest effort, on the part of the parents, to understand what values the child is actually finding in his particular interests, will lead to a broadening of their own range of enjoyments, so that they can really enter into some of his. But sometimes such a wide variance in taste signifies not so much a real difference in interest as the child's protest against family demands and standards. Where this is the case an examination is needed, not only of the fundamental relationships between the parents and this child, but also of the family's standards of what a child of his age may be expected to find entertaining.

Since children's parties are difficult in the limited space of the city apartment, is it a good idea to have parties with professional entertainment instead of games which require more space?

Parties offer such fine opportunities for ingenuity and family cooperation that it seems a pity to turn them over to professionals. Presumably, too, one of the reasons for this bringing together of a number of children is that of social interplay, which is usually impeded by the necessity for sitting still and watching some kind of "show." Where space is a factor, parties might be limited to smaller numbers, or, where possible, some outdoor play space might be used for active games. But the party will have greatest value for its young hosts if the planning and much of the preparation—for games, favors, decorations, and so on—are seen as a challenge to their own ingenuity, with the help of the adults.

Visits to museums of art and natural history have failed to interest a boy of eight. Should these visits be continued, nevertheless, in the hope that an interest may be developed by frequent exposure to these things?

There is no point in bringing a child "cold" to any kind of exhibit. Visits to museums are meaningless to the child unless they grow out of an already present interest. For example, if the boy has been reading or studying about Indians, if he has a special interest in animals, in geological origins, or in knights and armor of the Middle Ages, he might well be taken to exhibits of these particular things, and the visit limited to this interest. The attention span of an eight-year-old must be considered, too, and an expedition that means just "looking at" must be shortened to his capacity. Such expeditions can be made more lively by inviting other children along, or by combining them with some "treat," such as luncheon at a special place. But the visit will lack spark unless the adult accompanying the child has at least enough background and real interest in the exhibits to enjoy them with the child.

Must the parent "go with" the child when he is not interested in and cannot sincerely participate in the child's activity?

Very young children feel so much the need of a certain "togetherness" with the parent, that their enjoyment does depend in large measure upon an identity of interest. The parent will have to register interest or pleasure in what is going on if he hopes to encourage and stimulate the young child. Very often the effort to participate in the child's activity opens up new and hitherto unexplored interests which the parent finds surprisingly rewarding. By the age of ten or thereabouts, however, the child will have developed definite tastes of his own, independent of his parents' stimulation, and will begin to appreciate differences between his interests and theirs.

Because she enjoyed a concert to which she was invited last year, a ten-year-old asked for and was given a subscription to a series of similar

concerts this year. Now, after one or two, she has lost interest and does not want to continue. Should the mother insist that she finish out the series?

At the age of ten so many group interests are developing that the available time is all too short for them. One can readily understand that passive enjoyment might not offer enough to compete with these other activities. The fact of having subscribed for the series cannot play any role, for the child of that age cannot visualize such situations beforehand. Nevertheless, if the interest previously expressed was a real one (not just a desire to "go to something") one might try to keep this interest alive by centering it around a group—inviting other children to go along, following the concert with a luncheon party, or otherwise linking it with some other activity, until it will emerge again, later, as a major interest. This is not in the nature of "sugar-coating" the music itself, but rather of placing it in a proportionate relationship to other developing interests.

In CHILD STUDY for March, a story of two high school boys, who bought up school lunchroom tickets and resold them at a higher price, was discussed to bring out certain practical problems of character training. In the concluding paragraph, on page 178, a sentence was inadvertently omitted. To clear up any possible misinterpretation, the paragraph is reprinted with the omission indicated in italics:

"It is possible, however, to point out to these high school students that they were violating the ethics of their immediate world; that the school was not the business world. *Furthermore, the advance in cost of tickets was definitely to meet a budget need of the school; by their actions they were not engaging in reputable finance but were actually robbing the till of their own establishment.*"

STUDY MATERIAL: AMUSEMENTS—MOVIES, RADIO and OTHERS

TOPICAL OUTLINE

1. NATURE OF AMUSEMENT
   - Active participation vs. passive enjoyment
   - Organized or planned entertainment vs. spontaneous or child-initiated play
   - Professional vs. amateur direction
2. THE FUNCTION OF AMUSEMENTS
   - Are they purely for entertainment?
   - Are they in the nature of extra-academic education?
   - Do they supplement education?
3. BASES FOR EVALUATING AMUSEMENTS
   - The child's expressed enjoyment
   - The child's reaction to it in terms of action
   - The parent's appraisal of its worth
   - Standards of health
   - Judgment of experts
4. SOCIAL BY-PRODUCTS
   - Companionship—on basis of common interests; with other children; with adults
   - Withdrawal from group into solitary entertainment, as reading, listening
   - Development of creative interests

PROBLEMS

1. Some parents feel that all entertainment for children should be on a high cultural plane and that no slap-stick humor, or horror stories should be offered. Others believe that the vicarious experience afforded in this manner constitutes a healthy release. Discuss.
2. Why do so many adolescents of today fail to find the enjoyment and inspiration in Shakespearean performances and other classics, that their parents did when they were young?
3. An eight-year-old boy who stands well in school wants to spend all his free time playing ball with the neighbors. His mother deplores his lack of more intellectual interests. Discuss.

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Creative Expression: The Development of Children in Art, Music, Literature and Dramatics.
By Gertrude Hartman and Ann Shumaker. John Day. 350 *pp.* 1932

Art in the Elementary School
By Margaret E. Mathias. *Scribner's.* 180 *pp.* 1929

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Child Study Association of America. 87 *pp.* 1930

Music in American Life
By Augustus D. Zanzig. *Oxford.* 560 *pp.* 1932

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Macmillan. To be pub. 1933

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McGraw-Hill 1933
Vol. I—Changing Social Attitudes and Interests
" II—Childhood and Youth—Chapt. XV. Lawrence K. Frank
Recreation and Leisure Time Activities, Chapt. XVIII. J. F. Steiner
The Arts in Social Life—Chapt. XIX. Frederick P. Keppel

In the Magazines

The Babies' Utopia. By Dorothy Canfield. Woman's Home Companion, March 1933.

The writer looks at today's nursery school, and draws a parallel picture of the two-year-old at home and his attendance at the nursery school. She concludes that for the physical and emotional well-being of both the mother and the child, the advantages point to the nursery school.

Children of the Future. By John Langdon-Davies. Delineator, March 1933.

The most important influences in the child's education, says Mr. Langdon-Davies, depend on the use to which his parents put their own leisure. The emphasis is put entirely on the attitude of the home to the changing modern world.

Differences in Musical Ability in Children of Different National and Racial Origin. By Helen Elizabeth Sanderson. The Pedagogical Seminary and Journal of Genetic Psychology, March 1933.

The five groups chosen for the tests were Polish, Negro, Italian, German and Jewish. The conclusions show a marked superiority of the Jewish group, with the Germans only slightly inferior to them. The Italian group tends to hold a medium position. The Polish group tends to be markedly inferior. The Negro group shows definite inferiority, except in performance on test of rhythm discrimination.

Shall We Indoctrinate? By George A. Coe. Progressive Education, March 1933.

Pointing out some fundamental aspects of the current discussion of indoctrination. Both the educational and sociological factors are analyzed.

How the Baby Masters His Muscles. By Mary Shirley. The Parents' Magazine, March 1933.

Result of a two year study of twenty-five infants, conducted by the Institute of Child Welfare, at the University of Minnesota.

Meeting the Problems of Youth. By Winifred Richmond. The Parents' Magazine, March 1933.

A description of the average boy in his early adolescence, his changed attitude toward the family group, expressed in his restlessness, impatience, laziness, silly behavior and day-dreaming. Reference is also made to the function of the school during this period of change.

How to Help Your Child Succeed at School. By Caroline B. Zachry. The Parents' Magazine, March 1933.

Some definite and practical suggestions for the parent to help him realize the child's need to work out his problems and achieve through his own attempts satisfactory social relationships.

Parents as Companions. By Josephine H. Kenyon. Good Housekeeping, March 1933.

Dr. Kenyon points to practical ways in which, during the years when "play is the child's job," the parent can participate in the child's activities. The writer stresses family participation without sacrifice of individual growth.

An Experiment in Music Education. By David Dushkin. Progressive Education, March 1933.

An approach and procedure in music education giving varied experiences in different school settings. The experiment described was and is still carried on with groups in public and private schools.

We Sing and Play. By Augustus D. Zanzig. Child Welfare, March 1933.

How family music-making can be developed is the theme of this article. Many practical suggestions are offered, and ways in which parent-teacher groups may be of help to the home in song and play.

The Sword Over Education. By Glenn Frank. School and Society, March 1933.

Dr. Frank states what he considers the peril involved in the matter of economic retrenchment related to education. He outlines the human forces backing the economic drive, and, in turn, presents an approach on the part of educators and the public to meet, with insight into facts of the situation, an unwise move of "bogus economy".

Teaching Family Relations. By Newell W. Edson. Journal of Home Economics, March 1933.

The paper is addressed to teachers of home economics. It considers three aspects of family relations—parent-child relationships, father-mother relationships and child-child relationships.

Walks and How to Make Them Interesting. By C. M. Styer. The New Era, March 1933.

Some simple and practical suggestions as to how "dull walks" from which many children have suffered can be put to stimulating and educational use.

News and Notes

THE thirty-seventh annual convention of the National Congress of Parents and Teachers will be held in Seattle, Washington, from May 21 to 27. "The Child and His Community" has been selected for the convention theme, because parents and teachers believe that the community is jointly responsible for the physical, mental, social and spiritual growth of the child. Four main divisions of the theme will be emphasized during the week: community standards necessary to meet present conditions of health and safety; for the social development and protection of the child; for adequate financing of school education; and for cooperation among character-developing agencies. The convention program will seek to stimulate thoughtful consideration of these subjects through inspirational addresses, conferences led by specialists and informal discussion groups.

Parents, Teachers and the Community

Parent education is rapidly increasing its use of the radio to reach parents who cannot attend lectures and study groups because they are too busy or too remote. The Child Study Association announces in another column a new series of programs over various national networks. A special feature is the service offered in answering questions. All questions sent to the Association by radio listeners will be answered either over the radio or by letter.

Parent Education by Radio

The Pittsburgh Council of Parent Education is carrying on a weekly radio program over station WCAE, Mondays at 6 P. M. It includes a ten-minute talk by a specialist and a six-minute dramatization of typical family situations. Some recent topics are, "Why Doesn't My Child Obey?" "Why Does My Child Prefer the Movies to Reading?" "Why Won't My Child Eat?" Mrs Clarice M. Lavine, who is chairman of the Executive Committee of the Pittsburgh Council, reports that they are reaching through the radio a great cross-section of parents who apparently have not had opportunity, or perhaps desire, to take up parent education through other channels.

The New Jersey College of Agriculture, through its Extension Service, is also carrying on a radio program for homemakers. These are braodcast every Tuesday afternoon at two o'clock over station WOR and include both questions of household management and family diet and also some problems of child training. Study groups in connection with these broadcasts are being organized by the Extension Service, assisted by the New Jersey Congress of Parents and Teachers and the New Jersey State Federation of Women's Clubs.

The Child Development Division of Iowa College at Ames is cooperating with the Child Welfare Research Station of the State University at Iowa City in conducting the interesting and successful series of radio study groups announced in the February issue of CHILD STUDY. Staff members from both institutions have been broadcasting regularly over stations WOI and WSUI.

Education Out of School

The recognition of the growing importance of extra-curricular activities, such as dramatics, dancing, music, arts and crafts, both for vocational and avocational purposes, gave rise to the Committee on Extra-Curricular Activities, organized by the Child Study Association in November, 1932, with Dr. Augusta Alpert as chairman. It is a well known fact that schools—even progressive schools—do not meet all educational needs of all children, since their primary job is to prepare for high school and for college. Non-academic subjects are given, if at all, in small doses. Yet many adults function at their best in these fields and probably more would do so if better educational facilities were available. The committee aims to evaluate the whole field of extra-curricular activities in terms of what is being done, where it is being done, and how it is being done; to publish an annotated directory of these findings; to stimulate more and better work in the field. Thus far, the first objective, the evaluation of extra-curricular facilities now available, is so near completion, as to make the second objective, the annotated directory, almost in sight. The third objective, raising the standards of the work, both as to quality and quantity, depends upon arousing the social conscience of those interested in this aspect of education. The committee will be glad to furnish upon request any information now on file. It welcomes new members as active workers. All

communications should be addressed to the Chairman of the Committee.

Child Study in Baltimore

The Baltimore Branch of the Inter-Community Child Study Committee has been holding regular monthly meetings of its Advisory Board, at which prominent speakers from various institutions working with children have been invited to talk. The Board is composed of representatives of the Inter-Community Group, members of the staff of the Baltimore District, Child Study Association, and staff members of local hospitals and welfare organizations. At the March meeting, Mr. Paul Beisser spoke on the work of the Henry Watson Children's Aid Society, especially among Negro children.

The Children's Theatre Bureau, a cooperative project of the Junior League of Baltimore, the Baltimore District Child Study Association, and a committee of teachers from the public schools, presented its fourth production of the season, "The Secret Garden" by Frances Hodgson Burnett, for eight performances, beginning March 21.

RADIO PROGRAM

WINS	March	13th	3:45 P.M.
WINS	"	20th	3:45 P.M.
WINS	"	27th	3:45 P.M.
WEAF	"	27th	3:00 P.M.
WNYC	"	31st	11:30 A.M.
WINS	April	3rd	3:45 P.M.
WJZ	"	3rd	2:00 P.M.
WINS	"	10th	3:45 P.M.
WINS	"	17th	3:45 P.M.
WEAF	"	18th	2:45 P.M.
WINS	"	24th	3:45 P.M.
WINS	May	1st	3:45 P.M.
WEAF	"	8th	3:00 P.M.
WINS	"	8th	3:45 P.M.
WINS	"	15th	3:45 P.M.
WEAF	"	22nd	3:00 P.M.
WINS	"	22nd	3:45 P.M.
WINS	"	29th	3:45 P.M.
WEAF	June	5th	3:00 P.M.
WINS	"	5th	3:45 P.M.
WEAF	"	19th	3:00 P.M.

QUESTIONS
sent to the Association will be answered either over the radio or by letter

CHILD STUDY ASSOCIATION

Motion Pictures Listed by Horace Mann Bulletin

Senior High School

Luxury Liner
Sophisticated, well done and well photographed story of life on an ocean liner. (Suitable for senior class.)

Whistling in the Dark
Amusing melodrama based on stage play, depicting the adventures of a writer of murder stories.

Topaze
A fine characterization by John Barrymore in a distinctive and excellent play.

Rome Express
Dramatic, full of action and suspense. Skillfully planned from start to finish. Splendid continental background.

Previously recommended: *A Bill of Divorcement, Six Hours to Live, The Son Daughter, Trouble in Paradise.*

Senior and Junior High School

The King's Vacation
The usual finished performance by George Arliss in an amusing comedy splendidly done.

Moon Over Morocco—(Sous la Lune du Maroc.)
Exciting story; beautiful scenery; good photography and splendid acting. The French is easily understood.

State Fair
Highly amusing and very realistic picture.

Hallelujah, I'm a Bum
A diverting but rather unconvincing story of bums in Central Park. The film is partly in song and rhyme and has at times the air of comic opera.

Lucky Devils
An exciting and highly amusing picture of the life of the "stunt men" in Hollywood.

Ich Will Nicht Wissen Wer Du Bist
An exceptionally well done, charming play. The photography is most unusual. Good fun. English captions make a knowledge of German unnecessary.

King of the Jungle
Splendid picture with stirring encounters and a refreshing sense of humor rarely found in films of this type. (Recommended for elementary school as well.)

The Ghost Train
A mystery story with well unified plot, relating to the adventures of a group of marooned travellers. British.

Previously recommended: *Cavalcade, The Conquerors, Men in Jobs, Sherlock Holmes, A Successful Calamity, With Williamson Beneath the Sea.*

Elementary School

Matto Grosso
One of the better films of the Brazilian wilds. Excellent photography of native life and animal captures.

Previously recommended: *Handle with Care, Make Me a Star, Movie Crazy, Mr. Robinson Crusoe, Mysterious Rider, Prosperity, Robbers Roost, The Tenderfoot, When a Feller Needs a Friend, With Williamson Beneath the Sea.*

Magazines for Children

A survey of the magazine material for children of various ages leaves one with the feeling that less advance has been made in this field than in any other type of children's reading. Indeed, in some instances, there seems to be a regression, for we see some good "old favorites" of our own childhood—sadly deteriorated in the quality of the stories they offer to our children—and this even allowing for the glamour of recollection—nevertheless, we must recognize that children's magazines, as such, fill a need for some young readers. Many children, like many adults, desire this brief, attractive form of reading matter; and, besides, there is for them a real pleasure in the regular arrival of mail personally addressed.

Children's magazines fall into three general categories; the recreational magazine; the magazine for the child with special interests and hobbies; and the current interest or news type magazine.

Unfortunately, in the recreational type we find little of real quality available. Most of the stories these contain are harmless—some are entertaining, but are lacking in real merit. There is almost nothing for the girl in the early teens. The urges which are fed, however poorly, by adult "love story" magazines, are not met at all by the typical "girl" magazines, stripped as they are of real romance and adventure. Boys in the teens are not much better served by the story magazines addressed to them, but fortunately boys of this age have other strong interests which are met by some of the more specialized periodicals.

Among these last we find really fine material. There are excellent magazines centered about special interests and hobbies—nature study, science, travel—which have a wide appeal in interest and age range.

The same is true of the periodicals devoted to current events and current interests, in world affairs or in the arts. These last, though principally addressed to adults, have a very definite place for the child just growing up: they give up-to-the-minute information about our rapidly changing contemporary world, and open up to the child new interests which are readily shared with his parents. They constitute a common denominator for the family reading table.

In response to many requests for advice in selecting magazines for children and young people, the Children's Book Committee of the Child Study Association has prepared a list suggesting the material available. This list is by no means intended to be exhaustive, but merely to select the more suitable. It may be obtained from the Child Study Association for five cents a copy.

E. G.

from infancy to late adolescence—a study of the unfolding mind of the child

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	Bleazby Shop
	Demery's
GRAND RAPIDS	Paul Steketee & Sons
	Corl Cradle Shop
BATTLE CREEK	Whatnot Shop
KALAMAZOO	Aunt Katie's Shop
CHICAGO	Marshall Field & Co.
	Mandel Bros.
	Carson Pirie Scott
MILWAUKEE	Grete Siemen's Children's Shop
MINNEAPOLIS	The Dayton Co.
	Children's Service Bureau
ST. LOUIS	Junior League Shop
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Radio for Children—Parents Listen In

(*Continued from page* 198)

point. But on the children's rating of "enjoyment," they make a somewhat better showing.

The programs the committee considered "good" and "very good" stood 3rd, 5th, 7th, 10th, 32nd, 34th, and 35th according to percentage of listeners and 1st, 2nd, 23rd, 25th, 30th, 35th and 40th, on the basis of enjoyment. Here parents and children seem to be on somewhat more common ground.

When we come to the programs the committee considered "poor" and "very poor," we find, out of the 16 so listed, all but four rank between 1 and 27 on the children's list. Here again, however, as in the "excellent" programs, there is somewhat less disparity between the views of the committee and the children when the comparison is based on "enjoyment," rather than on mere percentage of listeners.

What Would Children Choose?

IF THE children's symphony concerts came in the late afternoon at the same time as the other radio programs, would they listen to them? To this question 25% of the children answered "yes"; 45% "no"; 30% were indefinite.

If given the power of making their own programs, what kind of programs would the children choose? In summarizing the replies to this question, suggestions that represented the choice of less than 1% of the children have been omitted.

As might be expected, the majority wanted: thrillers — 47%; comedy — 16%; sketches — 8%; news—2%. Practically all of the programs which the children actually enjoy do rely on excitement to hold their interest, and they clearly indicate that this would be their choice if they could have exactly what they want. One third grade boy was even more specific—he requested a "blood curtle murder."

Many questions are yet to be answered. Are children getting into the habit of indulging too much in passive entertainment? Are their manners, language and tastes being seriously affected by those of their radio heroes? Are books and other worth while pleasures neglected as seeming dull by comparison? What are the implications of this radio interest in relation to the child's emotional development and inner needs?

These and other questions cannot be analyzed without further thought and study and will not be answered without the support and cooperation of every one interested in the child and in the radio.

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